

BEATLES

NOW

BELFAST 1964

LIVE CD REVIEW

**BILL HARRY'S
DETECTIVE COLUMN**

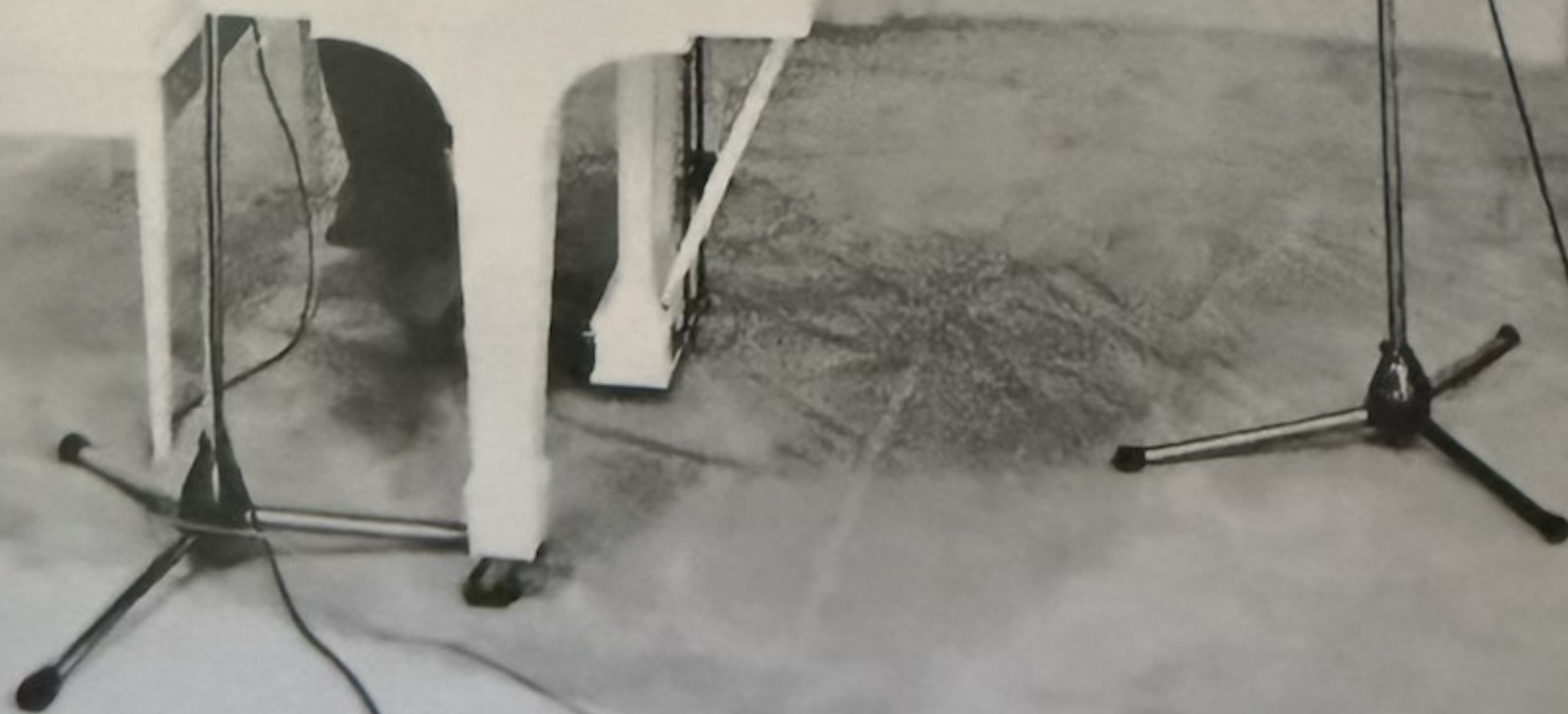
QUIZ

BEATLES NOW IS BACK

**ISSUE
17**

1989

£1.25



BEATLES

33 THE AVENUE, HIGHAMS PARK,
LONDON E4 9LB, ENGLAND

NOW

Well, after nearly four years, BEATLES NOW is back, and a warm welcome to readers old and new.

This, and the next few issues, will be published on an experimental basis, and at first there will be no specific dates of publication, (please see page 27 for ordering details).

The experimental period is to determine whether there is still a need for BEATLES NOW, and to rebuild our circulation. If the response is sufficient, the magazine will then be produced on a regular periodical basis.

So please spread the word that BEATLES NOW is back, and help enable it to be for good this time.

Would former subscribers please see page 27.

Editorialists: **Bill Harry, Colin Jennings, Ernie McGartland, Steve Phillips.**
Published by **Roger Akehurst**

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Bill Harry

BEATLES DETECTIVE

Several years have elapsed since I last wrote this column, during which time I gave up being a P.R. to return to journalism, conceiving a monthly magazine called Tracks and then launching another monthly publication called Idols.

Idols is of particular appeal to lovers of the Fifties, Sixties — and even the Seventies and covers music, movies, books and videos.

There has been a considerable amount of Beatles material in the magazine. During the first twelve issues, for instance, there was more Beatles material than in any other publication, with the exception of Beatles Monthly. Like Mersey Beat, Idols soon became a collectors item, with several issues sold out and copies of No. 1 going for 10 times their cover price only six months after the magazine was launched.

It's truly become a cult magazine, even though it is available at all the major newsagents.

Issue One featured: The Best Of Cellars, a feature on The Cavern by Spencer Leigh, with early Cavern pics and When Idols Meet, the detailed story of the meeting between Brigitte Bardot and John Lennon.

Issue Two featured John Lennon In The Spirit World, and investigation into the various spiritualists who claim to have contacted him on the other side. A column on John Lennon fanclubs. John Lennon's poem Small Stan.



Issue Three featured a Beatles Trivia Quiz.

Issue Five featured a detailed report on the meeting between Elvis and The Beatles.

Issue Seven featured colour reproductions of David Oxtoby's Beatles paintings.

Issue Eight featured an article on A Hard Day's Night.

Issue Nine featured John Lennon on the cover and a feature on John's poetry. Incidentally, this was our chart results issue and the cover announced Beatles Top Poll! the same legend I'd emblazoned on the cover of Mersey

Beat No. 13 so many years earlier.

Issue Ten featured the Beatles on the cover, with a feature on Magical Mystery Tour.

As for The Beatles Detective. I used the column to trace various facts behind The Beatles story, involving the readers of BEATLES NOW. It was a fascinating piece of detective work and although people believe that everything about The Beatles there is to say has already appeared in print, it's still interesting to track down little-known facts and discover new aspects of their story.

For instance, little is known of The Masque club. Johnny Byrne, known as Johnny Guitar, told me it was the basement of a house in Liverpool in which he appeared with Rory Storm & The Hurricanes —and The Beatles ap-

peared there. Surely there must still be some Liverpudlians around who actually attended sessions at the Masque and could provide us with more details of this intriguing venue?

Despite the fact that Mike Evans is coming out with a book on Stuart Sutcliffe later this year, little is still known about the former bass guitarist. Has anyone any fresh of interesting stories about him?

The Beatles Detective will appear each issue of BEATLES NOW — and if readers have any mysteries they would like solved, or can provide any rare information, they can contact me at: 1 Star Street, London W2 1QD.

BILL HARRY

THE BEATLES DETECTIVE

THE BEATLES SHOP

31 MATHEW ST, LIVERPOOL 2. ENGLAND.

FAB FOUR FACTS

Paul McCartney has appeared in two videos for records upon which he did not play, the artists concerned were Bob Marley and Tracey Ullman.

Beatles songs have become a favourite choice for cover versions on charity records in recent years. Versions of "Let It Be" (Ferry Aid), "With A Little Help From My Friends" (Wet, Wet, Wet) and more recently "Help!" (Bananarama with French and Saunders) have been very successful in the British charts.

Among the session "musicians" creating the special sound effect for "Yellow Submarine" was the Beatles! chauffeur Alf Bicknell, who clanked a piece of chain.

Believe It Or Not Department; Michael Jackson and the representatives of the ex-Beatles have actually co-operated on a project. In this case it was a unity of lawyers to crack a video bootleg of Beatles concerts. Michael meanwhile, features a raunchy version of "Come Together" in his film "Moonwalker".

Ringo and Barbara's recent fight against the evils of drink is supported by all of his fans. Ironically, however, a recent Ringo pirate LP featured his radio commercials for a wine cooler.

When is a bootleg LP not a bootleg LP? The answer is in Japan or certain European countries where copyright is only retained for a few years. Italian releases of Beatles concerts on LP, cassette and compact disc can be obtained and sold as legitimate import releases in the U.K. even though their manufacture here would result in prosecution. Japan, moreover, released Beatles compact discs long before E.M.I. did.

There will be a return of a Beatle City style exhibition centre in Liverpool at the Albert Dock complex.

The recently published biography of Brian Epstein by Ray Coleman could not have been written by a better source. When Brian telephoned the London music press to publicize his then unknown Beatles, his first call was answered by ... Ray Coleman.

The Liverpool Mersey Beatle Convention Beatles Brain Quiz has become an institution in its own right. Both Paul and Ringo have donated prizes in recent years. The actual title of Mersey Beatle Brain seems inextricably attached to Scouse soil as all but one winner since 1983 have been native Liverpoolians. The quiz has produced its own Fab Four — Mark Lewisohn, Steve Phillips, Ian Tarbot and David Glover — all of whom have won the title more than once.

Eric Clapton has the singular distinction of being the only rock star to have worked with the Fabs as a group and as solo artists. He guested on the "White Album" and has since graced the stage alongside each ex-Beatle. Unless you count a live Prince's Trust LP as recording together, Eric has only to record with Paul to complete a studio solo Beatle quadruple.

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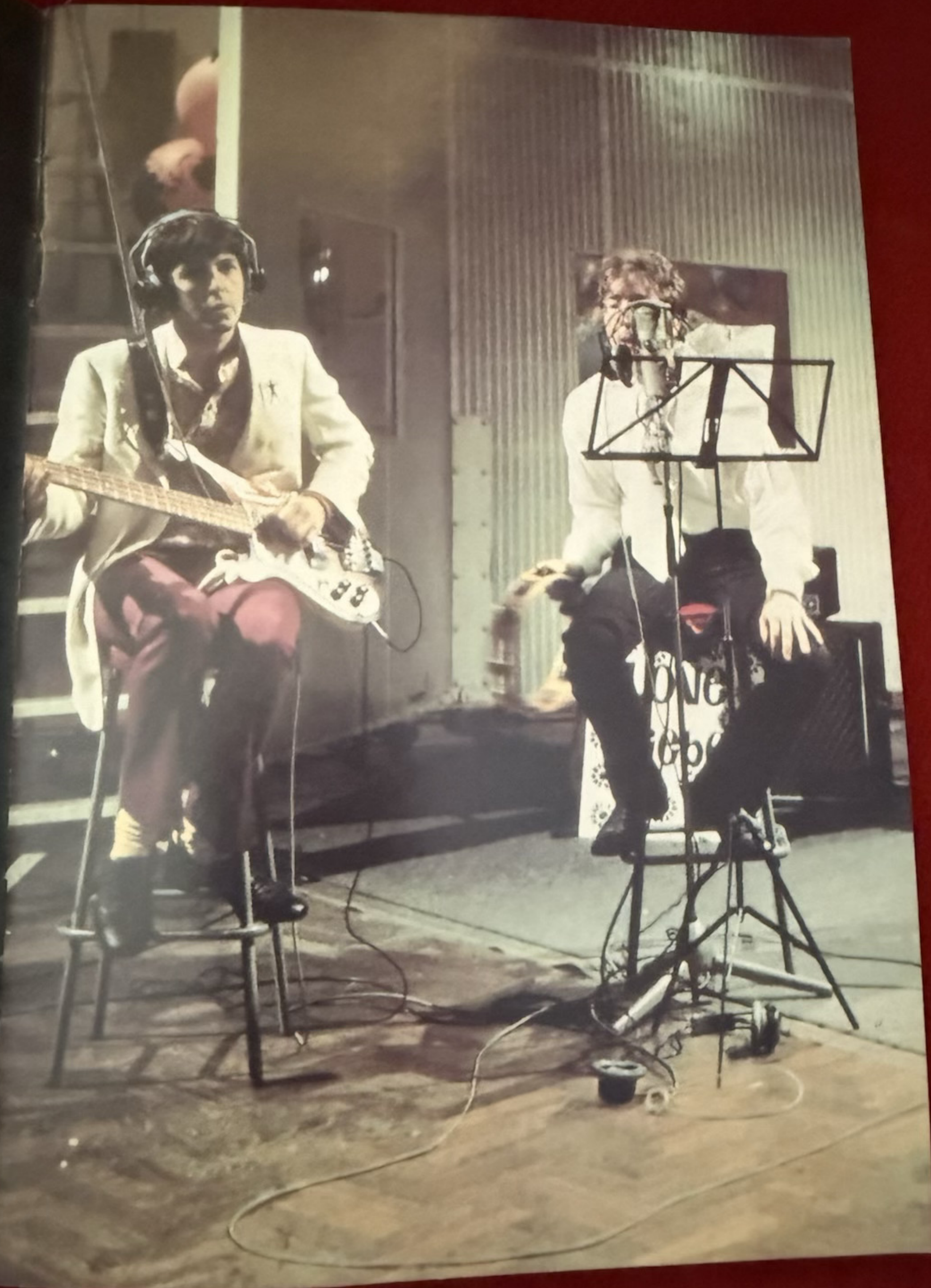
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AN OVERNIGHT SUCK-SESS

The Beatle's Early Harmonic Sound

By Steve Phillips

The searing harmonica riff which opens "Love Me Do" is also the opening anthem for the Beatles phenomenon. The use of the mouth-organ by the Fabs was, along with misspelt name, Cardin jackets and mop-top haircuts, a gimmick to attract publicity (a sine qua non for every aspiring group at the time). Ironically, the Beatles were not breaking new ground as other groups such as Manfred Mann and The Rolling Stones were featuring Paul Jones and Mick Jagger respectively on "harp" in their stage acts. Indeed, it was the Stones' use of harmonica which endeared them to their Mersey counterparts and led John Lennon to recommend the Stones to Decca Records; as legend has it. Having goofed in rejecting the Beatles in early 1962, Decca took John's tip for probable fear of being caught out twice and signed the Stones.

Insofar as the use of harmonica on recording sessions is concerned, there is a brief but proud place in Beatles lore. "Love Me Do" itself was originally arranged (according to Paul in a BBC TV interview with Richard Skinner in 1986) with John Lennon singing the hook line "Love me do . . . oh oh Love Me Do". This complicated the harmonica riff and therefore George Martin commanded a nervous Paul to sing the hook. As the early EMI Beatles' recordings were live takes, there was little other option. Subsequent recordings, notably "Little Child" (With The Beatles LP), presented an opportunity for Lennon to sing his vocal part first and over-dub harmonica later.

The use of mouth-organ barely survived three singles and four albums before the Beatles dropped it almost for good. The reasons for this decision are easy to discern. Live performances, be they in concert, on television or radio, did not afford the opportunity to play harmonica riffs which were later over-dubbed on record. To perform "Please Please Me" live involved George Harrison playing the harmonica riff on guitar and the same went for radio performances of songs such as "There's A Place". As with their recording careers, however, once the Beatles were given over-dubbing facilities at BBC radio, the performance of songs such as "I Should Have Known Better" à la the original recording, with harmonica, was facilitated. The bootleg album misleadingly titled "From Us To You: A Parlophone Rehearsal" actually shows how the harmonica was over-dubbed for radio broadcast on this very song.

In any event, given the Beatles' penchant for dramatic changes of musical style, the mouth-organ was debunked with the Cardin jackets once the band achieved omnipotence. What is an interesting issue is how the Beatles came to incorporate harmonica on early Parlophone releases when neither their Decca audition tape nor post-EMI contract Hamburg tape show any use whatsoever of "harp", save for a half-cocked and tongue-in-cheek version of "I Remember You" at the Star Club.

Was, as suggested by a Seventies biography of John, the whole thing initiated by a bus driver giving a mouth-

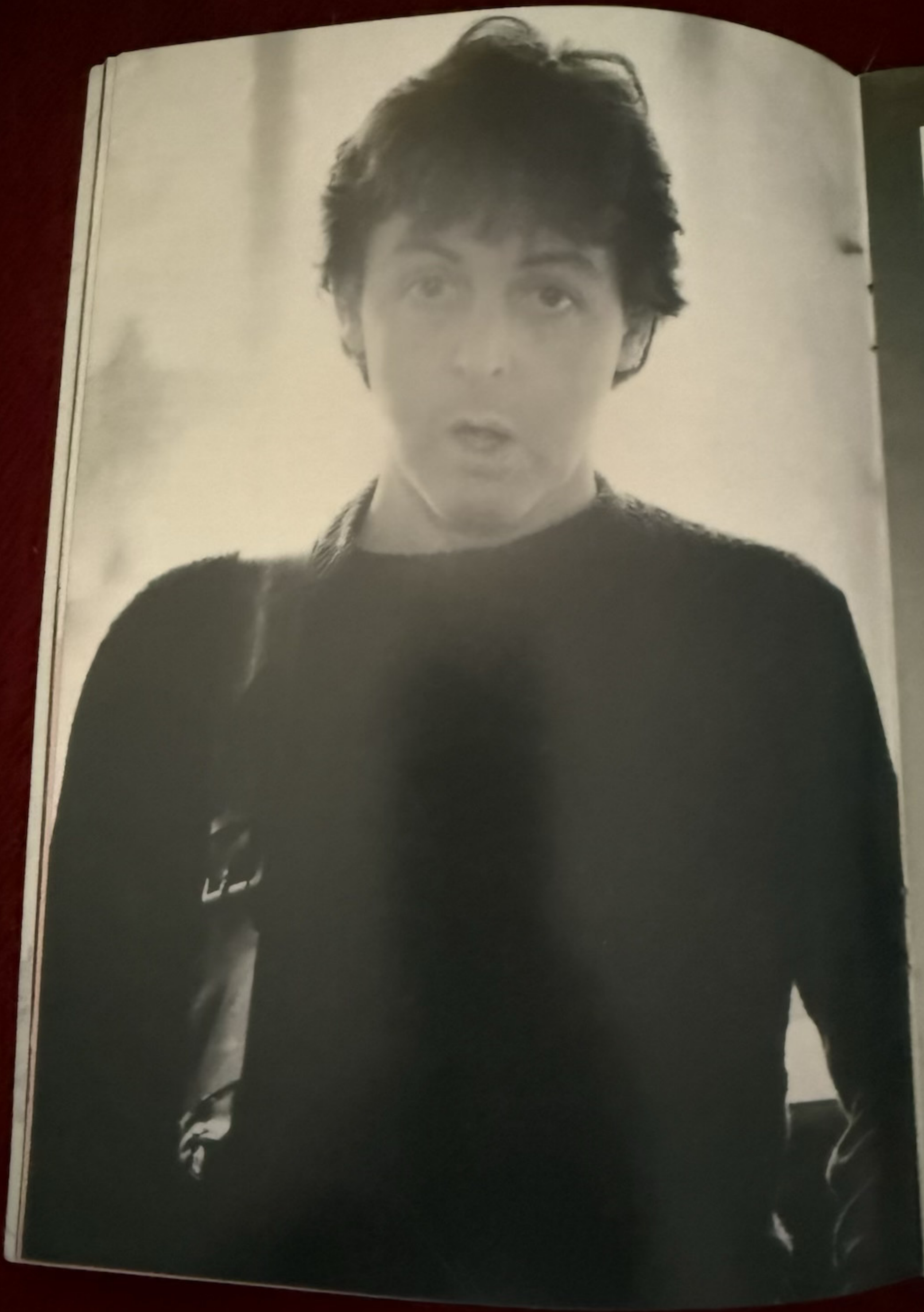
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organ to the adolescent Lennon? None of the Beatles' myriad musical influences — Holly, Presley, Penniman, Perkins, Williams, Berry, etc. — seemed particularly harmonica oriented so was this a case of true Beatles innovation instead of reaction to prior influence? John Lennon, speaking to the US "Rolling Stone" publication in 1970, confirmed that the early use of harmonica was a Beatles gimmick "... and then it went on and on. Then we dropped it — it got embarrassing". That particular interview must, however, be put in historical context — it took place shortly after the Beatles' split when John's attitude to the Beatles years was particularly and temporarily caustic — and note his later admission that the interview took place when he was the worse for drink. John himself was not embarrassed to play the "gob iron" (to use the Scouse slang term) on "Oh Yoko" (Imagine LP) a year later, it must be said.

One of the final Beatles tracks to

feature harmonica was "I'm a Loser" (Beatles For Sale LP). Authors have continually stressed the influence of Bob Dylan on this Lennon composition, although it is strange that Lennon would be influenced by such a lesser, over-rated artist. A far more plausible explanation is that John had written the song-sounding surely more rockabilly influenced than Dylanesque — to allow him to combine both vocal and harmonica parts in live performance, which he did both on BBC radio and the US TV show "Shindig".

Apart from a brief supporting role on "Fool On The Hill", that appears to be the end of the Beatles' harmonica phase. Initially a device to aid the Beatles' arrangement of their own compositions, it had served them well and played its part in bringing the Fab Four to prominence. John Lennon's harmonica thus became a casualty of the musical revolution which it did so much to bring about.



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BACK ISSUES

Back Issues of BEATLES NOW (pictured overleaf) are available at the rates below, except issues 2, 4 and 5 which we intend to re-print at a later date.

Stocks of issues 1, 3, 11 and 12 are low, so please state an alternative if ordering any of these issues.

Prices including airmail postage (outside Europe) and packing are as follows:

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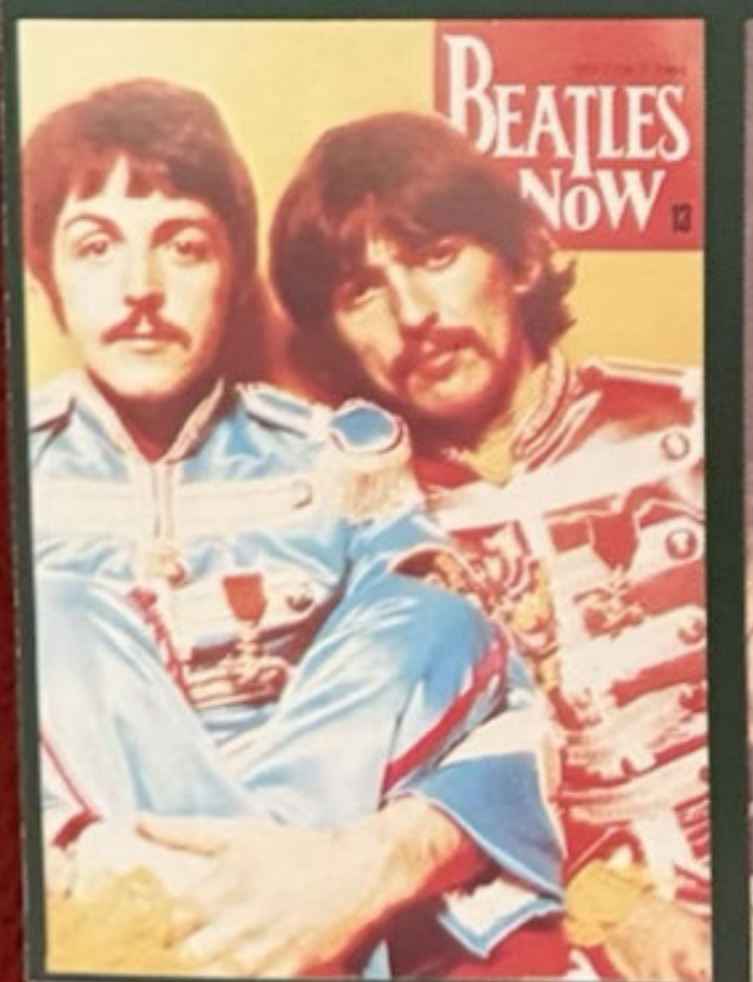
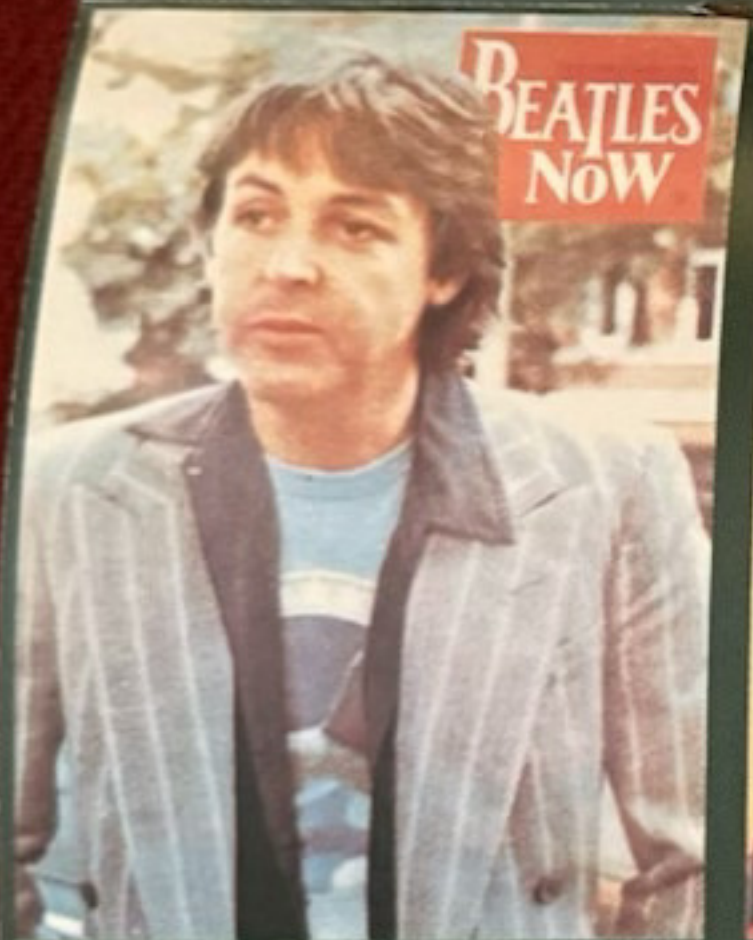
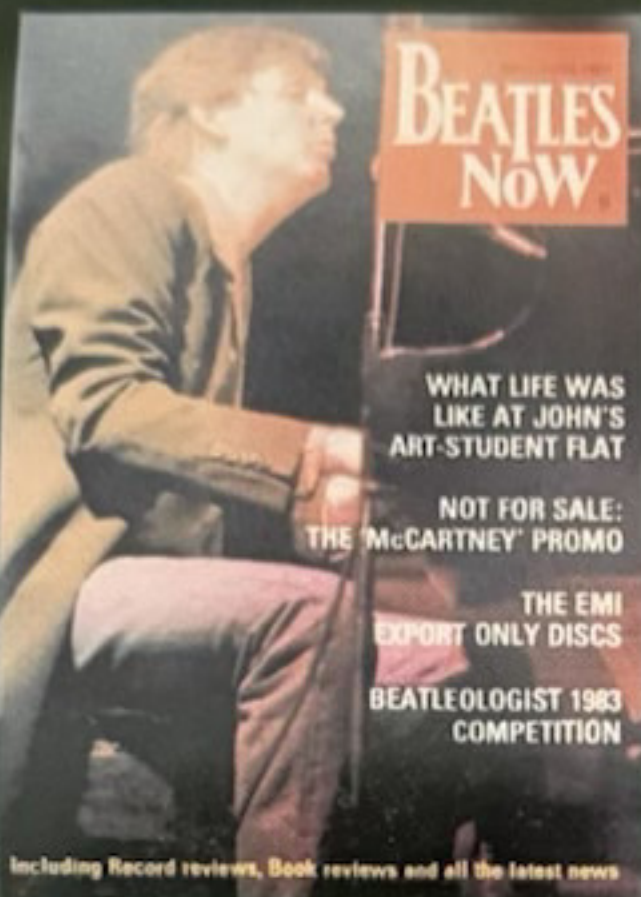
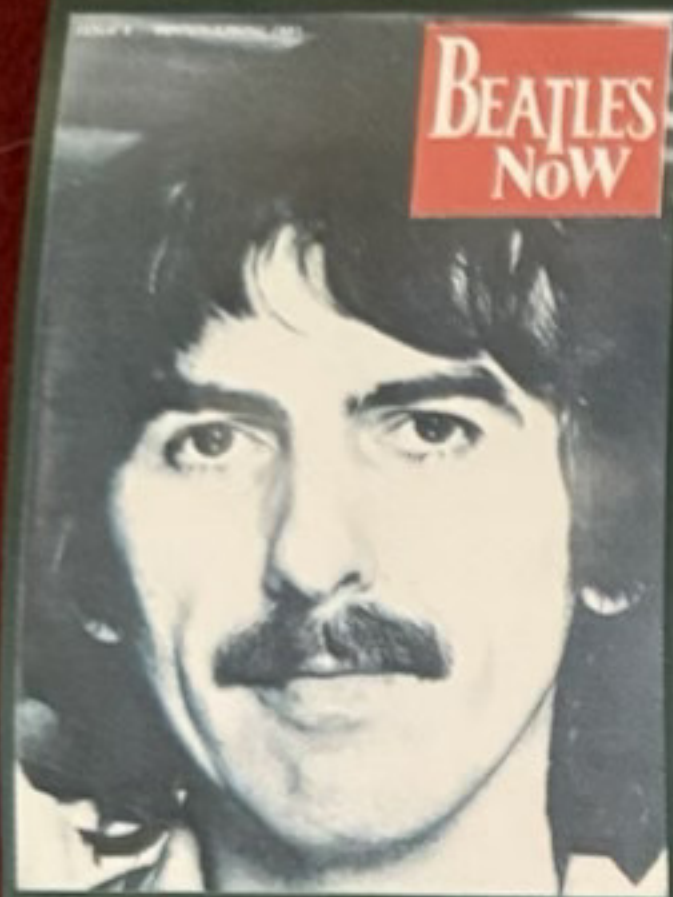
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Alternatives



BELFAST 1964

In the year that followed their first visit to Ireland (featured in Issue 14), the Beatles conquered America appeared in their first movie and set off on their first world tour. In the UK they had become an every day event on television. In the USA "I Want To Hold You Hand" soared to number one.

In Ireland, the ballrooms were in full swing and Cilla Black, Freddie and The Dreamers, Billy J. Kramer and many others crossed the 'Irish Sea' for the first time.

Towards the end of the year, the Beatles opened their autumn tour of the UK at the Gaumont in Bradford on the night of October 9th, with Mary Wells as supporting guest. On November 2nd the Beatles arrived at Belfast's 'Aldergrove Airport' for their second visit to the city, this time at the Kings Hall, Balmoral. Police were swept aside as hundreds of fans burst onto the runway as the plane touched down, and the balconies were jammed with screaming teenagers waving banners.

The man behind the Beatles' visit to Belfast, promoter Trevor Kane, was nervous... "Before I could even get a chance of having them, their management wanted to see everything from the seating plan of the hall to a detailed list of entrances and exits and full details of acoustics". The deal, which he pulled off in face of tremendous opposition was as he described, "The toughest I have ever known".

For days before the Beatles arrived in Belfast, controversy surrounded the visit. Two weeks before the concert,

the boys had received an invitation to appear at the 'Royal Command Performance', but Paul McCartney explained... "We couldn't let the Belfast fans down". John Lennon said... "There was never any intention to snub the Queen". But Paul insisted... "This tour was booked long before the 'Royal Command' invitations went out!"

Trevor Kane added... "The Daily Mirror spent several days visiting my office to try to find out whether or not the Beatles had been asked to appear in the Royal Command Performance before signing a contract with me. For this reason I have never shown their contract to anyone".

BRIAN EPSTEIN and ARTHUR HOWES
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TREVOR KANE and GEORGE CONNELL
presents

The World's greatest attraction

The BEATLES

also Full Supporting Programme

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BALMORAL**

Mon., 2nd Nov., 1964

Commencing 6.00 p.m.

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THE BEATLES

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Mrs Lorn Doherty from Belfast recalls the day tickets went on sale for the show... "Two friends and I queued up all night at 'Kane Promotions' in High Street, it was freezing and we had our sleeping bags with us. Mr. Kane, the man who was bringing the Beatles to Belfast, heard about us and brought us chicken and chips round. When we finally got our tickets we went through the town, singing and waving the tickets, we were so thrilled!"

Many teenagers hitch-hiked to the airport early in the morning whilst others travelled by bus the night before. Airport seats were filled with young girls curled in coats and sleeping bags.

Held up by congestion and fog at Heathrow Airport the Beatles plane touched down one hour late. First of the group to set foot on the Aldergrove tarmac was Ringo Starr who was quickly surrounded by photographers and security officers. Only four of the hundreds of fans managed to slip the security net and get the boys autographs on the flight steps.

In the city centre hundreds of fans crowded outside downtown hotels hoping they had found the Beatles' secret hideaway. Instead, the group were driven from the airport straight to the Kings Hall for a three hour wait before their first show.

Backstage, in a small room at the Kings Hall, all four Beatles wrapped in their black top coats were sitting round a small electric fire waiting to go on. "They told us that we were getting food about two hours ago but it hasn't come yet, we are all starving", said John Lennon.

Ian Starret, a regular contributor to Liverpool's "Merseybeat" newspaper recalls the visit...

"Funny the things you can remember as you delve into the mists of time. Things like the strangest party of fans in the Kings Hall. They were soldiers of the 1st Battalion the King's Regiment — the Beatles home town regiment. It could hardly happen now!

The regiment was then stationed at Ballykinler and after the 'Fab Four' had been unable to visit them in Berlin earlier in the year they sent the soldiers 300 free tickets for the Belfast show.

At the time the critics (wrong again) were predicting that the Beatles were finished. They should have been sitting beside me when the four, dressed in immaculate black suits, took the stage.

Pandemonium reigned. Sweat-stained teenage girls stripped off their clothes, flinging bras and painties and scarves to the stage. Others fainted. Time and again screams totally drowned the music. Nobody cared. They could listen to the records at home if they weren't already worn out with constant playing.

A fourteen year old Margaret Whitehouse showed me Paul McCartney's autograph before the show.

My last memory of her was a weeping figure slumped on her seat after Paul & Co had disappeared from the stage. 17,500 Beatles fans watched the group that night but it is the poignant memory of Margaret that symbolises for me the whole meaning of Beatlemania."

The Beatles visit to Belfast in '64 was the biggest audience they had ever played to at a one night stand in Britain. When the curtain went down, they were never to return again.

ERNIE McGARTLAND

* Photo: The Beatles with promoter Trevor Kane and an unknown person (with shades), backstage at the Kings Hall, Belfast 2/11/64.

MERSEYBEATLE CONVENTION WEEKEND '89

FRIDAY 25 AUGUST

TO

TUESDAY 29 AUGUST

• FRIDAY •

BEATLE'S AUCTION
QUARRY BANK HOP

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THE BEATLES: Live In Paris and San Francisco

(Pyramid Compact Disc CD 002) Quality: Fair to Good Mono

THE BEATLES

Live in Paris 1964 and in San Francisco 1966



Bill Wyman once stated in a BBC radio interview that the Rolling Stones were more popular on the continent than the Beatles. It's interesting to listen to the first brief snatch of the Fabs' 1964 Paris concert on this release in that context. Certainly the French reaction to the Beatles at the time was on the restrained side of polite. The five songs featured ("From Me To You", "This Boy" and the 1964 obligatory trio "I Want To Hold Your Hand", "She Loves You" and "Twist and Shout") are interspersed by polite applause instead of the usual "waaaahhh" from the audience and even the boys' introductions in between songs are "not so self assured"

to lift a phrase from a song to be written a year later.

The inclusion of this partial Paris monaural moptop montage, available in full on another CD bootleg, serves as an aperitif to the piece de resistance, yes it's here on CD: the Beatles' last ever outing for paying customers at Candlestick Park on (altogether now) August 29th, 1966.

Historical context is an interesting starting point. Picture four over-worked, fed-up, lethargic and beleaguered Beatles nearing the end of hectic, controversial final tour. The rain lashes down as the boys try to make light remarks to carry a concert which they will be glad to get

over as soon as possible. For all that they provide quite a reasonable show, certainly better than the lacklustre efforts at Tokyo a few weeks before in front of audiences which made the Parisians mentioned above look frenzied. What is interesting is the inclusion of (at that time) comparatively new compositions ("If I Needed Someone", "Day Tripper", "Yesterday", "Nowhere Man" and "Paperback Writer") not written with live performance in mind and therefore, as in the case of "Paperback Writer" minus delayed reverb, making an uneasy transition from Abbey Road studio to auditorium. The sad and point-

edly obvious point is that the Beatles did not have the desire to reproduce their new material in live concerts irrespective of the technical restrictions at the time.

One postscript it that this release features the final song played at the San Francisco Fab Four finale — "Long Tall Sally" — in contrast to other pirated releases such as the Italian Bulldog label release in the Live Beatles series but the Pyramid release reviewed here cuts out halfway through and is not therefore a complete recording of the gig.

STEVE PHILLIPS

THE BEATLES

RFT CD 002
AAD

The Beatles live in Paris, January 16, 1964

- | | |
|--|-------|
| 1 FROM ME TO YOU (Lennon - Mc Cartney) Northern Songs Ltd. | 1'54" |
| 2 THIS BOY (Lennon - Mc Cartney) Northern Songs Ltd. | 2'28" |
| 3 I WANT TO HOLD YOUR HAND (Lennon - Mc Cartney) Northern Songs Ltd. | 2'22" |
| 4 SHE LOVES YOU (Lennon - Mc Cartney) Northern Songs Ltd. | 2'42" |
| 5 TWIST AND SHOUT (Russell - Medley) EMI Music Publishing Ltd. | 2'55" |
| 6 'OUTRO by Robert Marcy Northern Songs Ltd. | 0'37" |

The Beatles live in San Francisco, Candlestick Park, August 29, 1966

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| 7 ROCK 'N' ROLL MUSIC (Berry) Jewel Music Ltd. | 1'39" |
| 8 SHE'S A WOMAN (Lennon - Mc Cartney) Northern Songs Ltd. | 2'50" |
| 9 IF I NEEDED SOMEONE (Harrison) Northern Songs Ltd. | 2'48" |
| 10 DAY TRIPPER (Lennon - Mc Cartney) Northern Songs Ltd. | 3'25" |
| 11 BABY'S IN BLACK (Lennon - Mc Cartney) Northern Songs Ltd. | 2'29" |
| 12 I FEEL FINE (Lennon - Mc Cartney) Northern Songs Ltd. | 2'32" |
| 13 YESTERDAY (Lennon - Mc Cartney) Northern Songs Ltd. | 2'37" |
| 14 I WANNA BE YOUR MAN (Lennon - Mc Cartney) Northern Songs Ltd. | 2'37" |
| 15 NOWHERE MAN (Lennon - Mc Cartney) Northern Songs Ltd. | 2'32" |
| 16 PAPERBACK WRITER (Lennon - Mc Cartney) Northern Songs Ltd. | 2'41" |
| 17 LONG TALL SALLY (not complete)
(Johnson - Penniman - Blackwell) Venice Music Inc. | 1'03" |

These historic recordings may contain surface noise or distortion due to the age of the master recordings used

TOTAL PLAYING TIME 40'09"

COMPACT
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DIGITAL AUDIO



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THE BEATLES: Live In Paris and San Francisco

(Pyramid Compact Disc CD 002) Quality: Fair to Good Mono

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| 7 | ROCK 'N' ROLL MUSIC (Berry) Jewel Music Ltd. | 1'39" |
| 8 | SHE'S A WOMAN (Lennon - Mc Cartney) Northern Songs Ltd. | 2'50" |
| 9 | IF I NEEDED SOMEONE (Harrison) Northern Songs Ltd. | 2'48" |
| 10 | DAY TRIPPER (Lennon - Mc Cartney) Northern Songs Ltd. | 3'25" |
| 11 | BABY'S IN BLACK (Lennon - Mc Cartney) Northern Songs Ltd. | 2'29" |
| 12 | I FEEL FINE (Lennon - Mc Cartney) Northern Songs Ltd. | 2'32" |
| 13 | I FEEL FINE (Lennon - Mc Cartney) Northern Songs Ltd. | 2'37" |
| 14 | YESTERDAY (Lennon - Mc Cartney) Northern Songs Ltd. | 2'37" |
| 15 | I WANNA BE YOUR MAN (Lennon - Mc Cartney) Northern Songs Ltd. | 2'32" |
| 16 | NOWHERE MAN (Lennon - Mc Cartney) Northern Songs Ltd. | 2'41" |
| 17 | PAPERBACK WRITER (Lennon - Mc Cartney) Northern Songs Ltd. | 1'03" |
| 17 | LONG TALL SALLY (not complete)
(Johnson - Penniman - Blackwell) Venice Music Inc. | |

These historic recordings may contain surface noise or distortion due to the age of the master recordings used.

TOTAL PLAYING TIME 40'09"

COMPACT
disc
DIGITAL AUDIO



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BEATLES 4 BY 1 QUIZ

by COLIN JENNINGS

JOHN LENNON

1. Whose was the voice on John's 'The Continuing Story of Bungalow Bill'?
2. Which famous actress's sister inspired John to write 'Dear Prudence'?
3. 'I'm the Greatest' is a song John wrote especially for who? And which Beatles played on it?
4. John wrote some early articles for Bill Harry's 'Mersey Beat', under which name?
5. Which two names were put forward by John for the Sgt. Pepper cover but were turned down by the other three?

GEORGE HARRISON

1. Who played the guitar solo on George's 'While My Guitar Gently Weeps'?
2. Name the song George wrote with affection about the fans who hung about outside the Apple offices and recording studios?
3. Which character did George play in Monty Python's film 'The Life of Brian'?
4. Name the song George wrote about a box of chocolates?
5. George produced 'That's the Way God Planned It' for which American artist? And which two Beatles singles did he appear on?

RINGO STARR

1. Who replaced Ringo as drummer for the first five dates on the 1964 World Tour?
2. Which band did Ringo leave to join The Beatles?
3. Which 1972 film did Ringo direct starring Marc Bolan?
4. Name the session drummer booked by George Martin to play on their first recording session because he didn't think Ringo was good enough?
5. Ringo has never had a UK No 1, which came closest?

PAUL McCARTNEY

1. Name the six famous people on the cover of 'Band on the Run'?
2. Which four years in the seventies was Paul voted 'Bass Player of the Year' in the NME readers poll?
3. Which pseudonym did Paul use when he produced 'I'm the Urban Spaceman' for the Bonzo Dog Doo Dah Band?
4. Which girls name is the title of a McManus/McCartney composition?
5. Which film star appeared in Paul's video for the single 'Take it Away'?

How did you score — see opposite.

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76.

e, Michael Parkinson,
Freud, Christopher

NEXT ISSUE

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ANSWERS TO THE BEATLES 4 BY 1 QUIZ

0-4 pts = Totally useless, you obviously need to keep reading 'BEATLES NOW'.
5-9 pts = Not totally useless — but pretty close!
10-14 pts = Obviously got all the easy ones!
15-19 pts = Pretty average all round really.
25-29 pts = Just a bit more effort, you obviously don't read the right books.
30-34 pts = Pretty good — but not quite 1st Division.
35-40 pts = I hate flash gits. Obviously a collector of useless trivia!

Each *complete* question answered correctly scores 1 point.

- PAUL**
1. James Coburn, John Conte, Michael Parkinson, Kenny Lynch, Clement Freud, Christopher Lee.
 2. 1972, 1973, 1974, 1976.
 3. Apollo C. Vermouth.
 4. Veronica.
 5. John Hurt.

- RINGO**
1. Jimmy Nicol.
 2. Rory Storm & the Hurricanes.
 3. Born to Boogie.
 4. Andy White.
 5. Back Off Boogaloo, No 2 in 1972.

- GEORGE**
1. Eric Clapton.
 2. Apple Scruffs.
 3. Mr. Papadopolis.
 4. Savoy Truffle.
 5. Billy Preston — The two singles he played on were 'Get Back' and 'Let it Be'.

- JOHN**
1. Yoko Ono.
 2. Mia Farrow.
 3. The song was written for Ringo. John, George and Ringo played on it.
 4. The Beatcomber.
 5. Hitler and Jesus.

BEATLES

4.50

